

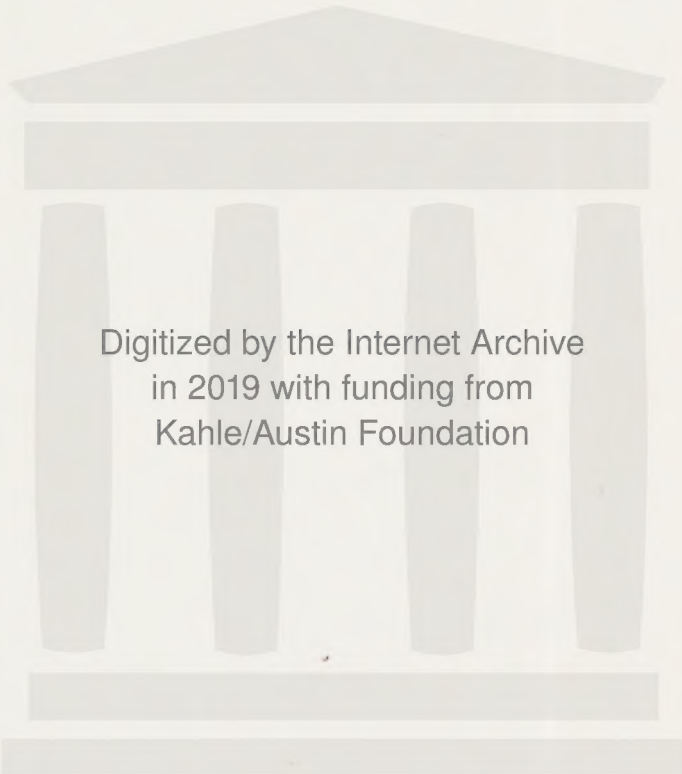
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RUDYARD KIPLING

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for his illustrated editions of
COLLECTED VERSE and A
SONG of the ENGLISH.*

RUDYARD KIPLING

BY ANICE
PAGE COOPER



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Elliot and Fry

RUDYARD KIPLING

Rudyard Kipling

Fringed Palms and Fireflies

RUDYARD KIPLING'S story really begins in a little Wesleyan parsonage several years before he first opened his eyes on the world in Bombay amid the fringed palms and parrots and fireflies of that Asiatic port. In this Wesleyan parsonage, or rather a succession of modest little parsonages—for Methodist ministers were required to move to a new church every three years—lived four daughters of the Reverend George B. Macdonald—Georgiana, Agnes, Alice, and Louise, quiet, attractive girls, whose romances were to bring them, not only fame and social distinction, but an enviable part in the history of nineteenth-century England. Georgiana married Sir Edward Burne-Jones, then a poor, but sweet-tempered young painter with thirty pounds to his credit on his wedding day. His young wife brought with her a small deal table with a drawer that held her wood-engraving tools, and three days before the wedding, a print dealer sent a check of twenty-five pounds for a pen-and-ink drawing. With these riches the oldest sister and her young husband set happily out upon the road to fame. When Agnes married Edward Poynter, the impecunious artist son of an architect, his prospects were no brighter than those of Burne-Jones had

been. The family did not foresee that his scholarly pictures would bring him recognition as one of the greatest English artists of his time, the presidency of the Royal Academy and a baronetcy. Louise the youngest daughter was the only one who made what would be termed a "good marriage" in a worldly sense. She was at work on the wood cuts for Morris's "The Earthly Paradise" when her engagement was announced to Alfred Baldwin, the wealthy ironmaster. Both her son, Stanley Baldwin who became Prime Minister of Great Britain, and her grandson who is a socialist, are said to believe that there are many more important things in life than guineas.

At a picnic on the shore of a pretty little lake near the village of Rudyard, Alice Macdonald, the wittiest and most talented of the four sisters, met young John Lockwood Kipling, a modeler and designer of terra cotta in the Burslem Potteries. It was love at first sight. An engagement followed and John set to work earnestly in the art schools of Kensington. When he received an appointment as director of the art school at Bombay, he married Alice and the two, not at all disquieted by the misgivings of their families, set out on a brave adventure toward the Orient.

In Bombay on December 30, 1865, Rudyard Kipling was born. There is a pretty story to the effect that Lady Burne-Jones suggested the baby should be named Rudyard in memory of Lake Rudyard and that summer day on which Alice and John Kipling first met each other. It is a charming reason for the name, but Kipling himself has repudiated the story much to the regret of a local society which proposed to develop the lake as a holiday resort for Kipling pilgrims.

Like all Anglo-Indian children, the boy learned the language of the bazaar from his "dear, dark foster-mothers," the

ayahs, with their classic bronze features, bejewelled nostrils, and dark velvet eyes. He lisped tales about Shiv and Hari and Shere Khan, the man-eating tiger, before he could speak proper English. He lived much of the time with the servants, stately white-robed Hindus and Musulmans and grew to know the bazaars, the avenues, the shrines of calm-eyed Buddha and the elephant-trunked Ganesh with garlands of marigolds around his neck. Feast days and processions, the glowing fruit market, the beach at sunset where the Parsees "standing in the scarlet waters, bow down before their God," all these were for six years the daily background of the boy.

"Westward Ho!"

As is the custom with the English in the East who send their children home at an early age to remove them from the enervating climate of the Orient, young Rudyard's father sent him to England at the age of six. It is a long journey on the great P. & O. steamer, a voyage which the poet recalled later in the nursery rhyme:

When the cabin port-holes are dark and green
Because of the seas outside;
When the ship goes *wop* (with a wiggle between)
And the steward falls into the soup-tureen,
And the trunks begin to slide;

When Nursey lies on the floor in a heap,
And Mummy tells you to let her sleep,
And you aren't waked or washed or dressed,
Why then you will know (if you haven't guessed)
You're "Fifty north and Forty west!"

England was cold and gloomy after the warm, bright, gayly littered streets of Bombay, and Portsmouth, where the

boy lived with the wife of a retired naval officer, who boarded children from overseas, was gloomiest and dreariest of all. How the boy suffered during those five years of rigid Puritan régime one sees in "Wee Willie Winkie," "So little love and so much Bible." As a man, he could not obliterate the oppressive memory of those lonesome days, but he brought out of them a familiarity with the Bible which was to influence incalculably the vocabulary and rhythm of his poetry.

When he was eleven years old, Rudyard accompanied his father to Paris to visit the exposition. The journey was one of the chief delights of his boyhood and served to strengthen the deep affection that always existed between the artist at work on his casts of mythological sculpture in the far-away rock temples of India, and his son, an English schoolboy, so many leagues from home. On his return to England, Kipling was placed in the United Service College, "Westward Ho" in north Devon, a famous public school intended chiefly for the sons of Anglo-Indian civil and military officers. Here he spent five happy, busy years, with his "two hundred brothers," most of whom were like himself children of the Empire, whose fathers were serving England in farthest corners of the Orient. In "School Song" Kipling pays a ringing tribute to the masters who taught him the ethics and the groundwork of faith in England's mission which was to become the predominant note of his poetry:

"Let us now praise famous men"—
Men of little showing—
For their work continueth,
And their work continueth,
Broad and deep continueth,
Greater than their knowing!

This we learned from famous men,
Knowing not its uses,

When they showed, in daily work,
Man must finish off his work—
Right or wrong, his daily work,
And without excuses.

Some beneath the further stars
Bear the greater burden;
Set to serve the lands they rule,
(Save he serve no man may rule),
Serve and love the lands they rule,
Seeking praise nor guerdon.

And in "Stalky & Co." one learns something of the lighter side of the wholesome, healthy, vigorously disciplined organization in which the firm of three members carried on such an enterprising career. Kipling was "Beetle" of the story, G. C. Beresford, "McTurk," and Lionel C. Dunsterville, "Stalky." A half-century later the exploits of that school-boy company are still a delightful memory to the partners, all of whom have since written their names on England's Book of Fame. "McTurk" was one of the first patrons of the little paint shop in Chelsea, now the Chenil Galleries, which Orpen, Trevor Haddon and Augustus John started years ago, and encouraged the struggling young painters who had scarcely a penny among them by buying the pictures which now form the nucleus of an enviable collection of Orpens and Johns.

But to return to "Westward Ho" and the editor of the *U. S. C. Chronicle*, for such was the title that Kipling acquired during his last two years in school.

In his seventeenth year, when his school life at the United Service College came to an end, young Kipling was given his choice: the university or India which had possessed his imagination since he left it, a lonesome and homesick little boy, ten years before. He chose India.

A Poet Sub-Edits

In September, 1882, at the age when impressions are etched with vivid distinctness upon the memory, Kipling sailed down the Thames, past wharves and factories and dockyards and ghostly steamers from all nations, dimly outlined in the cold white fog, out across the Atlantic that each day grew a deeper blue until he sighted the cliff of Gibraltar. He crossed the Mediterranean, sailed through the Red Sea into the radiant eastern ocean with its dazzling white beaches, its burning dawns and magic velvet nights. In the harbor of Bombay the smell of the East greeted him, that "smell of all Asia" of which Kipling exclaimed in "Letters of Travel": "He who has not smelt that smell has never lived." It is the scent of "very clean new wood; split bamboo, wood smoke, damp earth, and the things that people who are not white people eat," it comes down the streets, saying "this is the East where nothing matters, and trifles as old as the Tower of Babel matter less than nothing." And everywhere is the splendid lavish sunlight of the Orient.

John Lockwood Kipling no longer lived in Bombay. He had become Director of the Lahore Museum and to Lahore young Kipling went to find himself a job. The proprietor of the *Civil and Military Gazette* engaged him on the strength of a few numbers of the school journal and the seventeen-year-old editor at once plunged into the business of getting out the daily paper. Single-handed under the chief he prepared daily copy for the hundred and sixty native printers in the shop. There were telegrams from abroad, fragments of articles borrowed from the leading metropolitan papers, news from East and West that must be summarized, edited and pasted up. The temperature was for months at a time

over one hundred degrees, but the paper must go to press, regardless of everything. "In my own little world," says Kipling, "the first lesson I learned was loyalty to my newspaper, and that I had to work on it in hot as in cold weather, in sickness and in health." The boy loved his profession, the smell and noise of the composing room, the wet smudgy proofs, the copy boy waiting for them, and the telegraph news arriving from all corners of the world.

Thus at seventeen Kipling reached the status of maturity. He had an exacting and absorbing work to do and independence, for, although living with his parents, he had his own servants, his home, his dog-cart, his friends, his club, an active and interesting life of his own.

At odd moments the young editor amused himself by writing joyous little ditties born of the life around him. Occasionally, of course, they interfered with business and had to be reluctantly shut out of his mind until the forms were closed. "The dear sorrow of going in search of these (out of office hours, and catching them)" says Kipling, "was almost better than writing them clear."

Week by week the verses were printed in the paper as fillers, serving to ease off the perpetual strife of the editor fighting for his reading matter and the manager extending his advertising space. That his versifying was sometimes a trial to the chief, Kipling could not fail to notice.

"The path of virtue was very steep, whereas the writing of verses allowed a certain play to the mind, and, unlike the filling in of reading matter, could be done as the spirit served. Now a sub-editor is not hired to write verses. He is paid to sub-edit. At the time, this discovery shocked me greatly; but, some years later, when I came to be an editor in charge, Providence dealt me for my subordinate one saturated with

Elia. He wrote very pretty Lamblike essays, but he wrote them when he should have been sub-editing. Then I saw a little what my chief must have suffered on my account. There is a moral here for the ambitious and aspiring who are oppressed by their superiors.

“This is a digression, as all my verses were digressions from office work. They came without invitation, unmanneredly, in the nature of things; but they had to come, and the writing out of them kept me healthy and amused. To the best of my remembrance, no one then discovered their grievous cynicism, or their pessimistic tendency, and I was far too busy and too happy to take thought about these things.

“Rukn-Din, the foreman of our side, approved of them immensely, for he was a Muslim of culture. He would say: “Your poetry very good, sir; just coming proper length to-day. You giving more soon? One-third column just proper. Always can take on third page.’

“Mahmoud, who set them up, had an unpleasant way of referring to a new lyric as ‘*Ek aur chiz*’—one more thing—which I never liked. The job side, too, were unsympathetic, because I used to raid into their type for private proofs with Old English and Gothic headlines. Even a Hindu does not like to find the serifs of his f’s cut away to make long s’s.”

The verses became popular. From Moulmein, Rangoon, and Mandalay came letters from men in the army, the railway, and the civil service, suggesting that they might be made into a book. It was a tempting idea. A real book was out of the question but Rukn-Din and the office plant could be employed for a consideration, out of office time, so Kipling designed a lean, oblong docket, wire-stitched, to imitate a D. O. government envelope, printed on one side only, bound in brown paper and tied with red tape. It was addressed to

all heads of departments and governmental officials and at first glance would have deceived a clerk of twenty years' service. Thus for his first book Kipling was author, editor, printer, and publisher. It was not, however, his first adventure, for the year before he and the other members of the family had published "The Christmas Quartet," a small volume of combined authorship. It sold at 2 shillings or 1 rupee 8 annas. At least, that was the selling price. His managing editor said "he could have papered Lahore with unsold copies of the book," but the young manager of the enterprise managed to come out without any financial losses. Now the little book is one of the rarest and most valuable of Kipling firsts.

But to return to "Departmental Ditties," as the verses in the long brown government envelope were titled. Kipling took reply postcards, printed the announcement of the book on one side, a return order blank on the other and posted them up and down the empire from Aden to Singapore.

"There was no trade discount," he said, "no reckoning twelves as thirteens, no commissions, and no credit of any kind whatever. The money came back in poor but honest rupees and was transferred from the publisher, the left-hand pocket, direct to the author, the right-hand pocket."

Every copy sold in a few weeks and there was soon a demand for a new edition. This time Kipling saw a real publisher's imprint on the title page.

"But I loved it best when it was a little brown baby with a pink string round its stomach," he says, "a child's child, ignorant that it was afflicted with all the most modern ailments; and before people had learned, beyond doubt, how its author lay awake of nights in India, plotting and scheming to write something that should 'take' with the English public."

England

Four years later Kipling decided to capture that same English public by a first-hand frontal attack. He had won such fame as India could give. Leaving the *Civil and Military Gazette* for the more important *Allahabad Pioneer*, he had travelled from the Himalayas to the ocean, living with the army on the frontier through the kindness of the Duke of Connaught, then military commander of the Northwestern District, doing special assignments for his paper. His songs were sung from Quetta to Colombo. It was time to seek new worlds to conquer.

In 1890 he set sail for England, going eastward this time, calling at Rangoon, Moulmein, Penang, Singapore and Hong Kong. At Yokohama he saw on the quays the seal hunters of 'Frisco and Vancouver and stored in his memory odd bits of their folk lore of the sea. Crossing the Pacific on a Canadian liner, he landed at San Francisco for a first glimpse of the western world.

He spent a week in the semi-oriental city of the Golden Gate, exploring the Barbary Coast, strolling about the evil-smelling purlieus of Cum Cook Alley and Jackson Street, watching the Chinese pipe-bowl menders at their work. Chinatown brought him an echo of his familiar East. "Traffics and Discoveries" and "The Day's Work" bear evidence of the vivid impressions crowded into these few days.

Starting east, Kipling set out to find a publisher. With a letter of introduction in one hand and his tales of Anglo-India, of Dinah Shadd and Mrs. Hauksbie, of the Gadsbys and the Man Who Would Be King in the other, he approached one of the old American publishing houses. But his stories were rejected, and, too discouraged to try further, he set sail

for England. In London there was no difficulty in finding a publisher, for his fame had preceded him. The elect among the litterati who had read the little volume that came out of India had discovered in him a rival to Loti and were singing his praise "in a superior fire of epigrams."

"'Departmental Ditties' seemed the last delicious insolence of aesthetics: bizarrerie of the best," says Dixon Scott. "The youngster was bracketed with Beardsley. Mr. John Lane began to collect his first editions. Mr. Richard Le Gallienne was told off to Bodley Head him. Mr. Edmund Gosse (this is perfectly true, I assure you), Mr. Gosse himself wrote almost tremblingly of 'the troubling thrill, the voluptuous and agitating sentiment,' which this artist's audacious words sent through his system. The little sun-baked books from Allahabad seemed, if anything, more golden than *The Yellow Book*."

But the English editions of his books did not sell. The reviewers of the press ignored them, stacks of neglected volumes cluttered up the publisher's warehouses and the young author, financially embarrassed and thoroughly disheartened spent his time shunning his acquaintances and distinguished relatives and writing furiously in his dingy lodgings not far from the river. These dreary days were later pictured with emotional accuracy in Dick Helder's experiences in "The Light That Failed."

But Kipling soon broke through the obscurity of his arrival. Suddenly with the same delight that marked his earlier acceptance by the elect, the public discovered him. Bank clerks and clerics, doctors, journalists, drapers, joiners, and engineers began to find in his work "a refuge from the drudgery of the day." His stories and vivid singing verse excited and intensified their zest for actual life. They

gloried in him, and read him with a wholesale and generous affection.

America

In 1892, Kipling, in the first flush of his golden success, married an American girl, Miss Carolyn Balestier, the sister of Wolcott Balestier (the co-author of "The Naulahka"). Returning with his bride to her home at Brattleboro, Vermont, he bought a home which he named "Naulahka". Here two of his children were born and many of his most famous tales written for the babies in his own nursery and for fortunate children ever since. The two *Jungle Books* were published during these years, and "The Seven Seas," "Captains Courageous," "Many Inventions," and the first of the "Just So Stories" were written, although they were not gathered into a book until later. Many of these tales were suggested by some local landmark or character with which his children were familiar.

Kipling revelled in the Vermont winters. During the big snows of 1895-96, he found good sport in helping the farm hands "plow out" and was often seen in town on a sled to which two plows were attached and one or often two pairs of horses. In galoshes and long-legged stockings, he wallowed in the snowdrifts until he looked more like a snow man than a human. No droll expressions or colloquialisms of the farmers escaped his notice for he jotted them down on a bit of paper that was always in a convenient pocket.

These years were richly productive of published books and also of vivid material that he was to weave into many stories of his later works. Impressions of Philadelphia and its picturesque local history, Kipling filed away in his amazing



Arthur Rackham

From
PUCK of POOK'S HILL



Leo Bates

From
SONGS for YOUTH

memory to use fifteen years later in "Rewards and Fairies." The three poems and two stories in this volume, "Philadelphia", "Brother Square-toes," the tale of Pharaoh who with his inseparable fiddle came to the lilac-scented city of red brick houses and white doorsteps on the ship *Embuscade* with Ambassador Genet, "If," "A St. Helena Lullaby," and "A Priest in Spite of Himself," the story of the great Talleyrand selling buttons on Drinker's Alley, were suggested by two interesting bits of source history.

"A little history of the Moravian Church in Philadelphia at the beginning of the last century supplied most of the characters that were needed in the tales and when one got Redjacket, Toby Hirte, the Moravian connection and the legend that Talleyrand once sold buttons for a living in Philadelphia all mixed up together, you can see that the rest of the tale marched by itself, even if Providence had not sent me an old map of the American Colonies of 1774, or thereabouts which gave me all the old trails and ferries that were required," Kipling explained. "There was really no reason why one should ever have stopped."

These Philadelphia tales based upon an old map and an obscure church history illustrate remarkably well Kipling's method of work. Facts, accurate knowledge of details, truth in atmosphere and characterization are the basis of his most fantastic tales. He acquired the technical knowledge which enabled him to write of bridge builders in terms of bridge building and of railroad building in the lingo of construction gangs, of ship building and sailing and road making, each in the distinctive vernacular of the trade, by the prosaic method of plowing through numbers of technical books upon the subject about which he was writing. A pioneer book dealer of New York in the 90's, S. F. McLean, whose shop

used to be across from Cooper Union, had occasion to furnish Kipling with many books while he was in Vermont.

"One day," says Mr. McLean recalling his famous customers, "a man came into my shop and called for the poetical works of Dr. John Donne. I had never heard of Donne; and not having the book, I offered to make a search for it and communicate with the customer if he would leave me his name and address.

"With fine penmanship he wrote on the back of a card that I handed him: 'Rudyard Kipling, Brattleboro, Vermont.' Mr. McLean promptly advertised for Dr. Donne's works and soon had several copies offered. He notified Kipling and soon after, received a letter from him asking for information about all available books on ship-building, railroad construction, tunnel-boring, surveying, labor unions, and kindred activities. On receipt of the list, Mr. Kipling bought the books and asked for more.

"I often wondered," said the book dealer, "what interest such an author as Mr. Kipling could have in that line of stuff. For a while I thought it must be a hobby, a sort of side line.

"But I hadn't long to wait, for soon such stories as 'The Bridge Builders,' 'A Walking Delegate,' 'The Ship That Found Herself,' and others of the same type began to appear in the leading magazines."

In 1897, Kipling left America to make a journey to Africa. Although he has never returned to make his home in the United States, he has left such an impress on the American consciousness that villages are named after him from Louisiana to Saskatchewan. There is a Kipling station in Saskatchewan; a Kipling in Ontario; Rudyard, Montana; Rudyard and Kipling, Michigan; Kipling, North Carolina;

Rudyard, Mississippi; and Kipling, Louisiana. The Michigan Rudyard and Kipling were named by the President of the Soo Line Railroad who treasures an autograph poem by Kipling celebrating his two new children of the north.

Africa was to Kipling something like a homecoming for it gleamed and breathed and smelled of the Orient and was everywhere reminiscent of his own India. Port Said, "a perpetual cinematograph show of excited, uneasy travelers; the Nile Himself, golden in sunshine, wrinkled under strong breezes"; the Soudan where one white man to several thousand square miles, kept order from the edges of Abyssinia to the swamps of the Equator; Pretoria; the veldt: he felt a keen delight in listening to the babel of tongues and seeing about him the kaleidoscopic life of the East. Several of the tales in "Traffics and Discoveries" bear record of his interest in the political and economic conditions that led to the Boer War.

Returning to England, Kipling and his family settled in a quiet little Sussex village, Rottingdean-near-the-Sea. Spending most of the time out of doors, he rode three hours every morning and in the late afternoons might be seen often tramping over the Downs regardless of the weather. Here he published "The Day's Work," "Stalky and Co.," and a new collection of verse, "From Sea to Sea."

Two years later Kipling and his family returned to America for a visit. He was then at the height of his fame. There was probably no living author regarded with such spontaneous veneration by a public scattered so widely over the face of the world. The ship's news reporters who went down the bay to greet him were prepared to spread the story of his arrival over the front pages of the daily papers from New York to San Francisco. As the *Majestic*, ice-coated, laboring in rough seas, neared Sandy Hook, Kipling watched

three men in oilskins bobbing up and down in a cockle-shell boat. They were pilots coming aboard. When the little boat veered off, the men rested on their oars. One looking up, saw Kipling and taking off his oilskin hat shouted:

“By sport of bitter weather
We're walty, strained, and scarred
From the kentledge on the kelson
To the slings upon the yard.
Six oceans had their will of us
To carry all away.”

Then he added, “Hurrah for Mulvaney and the boys of Lungtungpen.”

When the reporters swarmed aboard at quarantine, they found their author uncommunicative and anxious to shun publicity as much as possible. The only interview he gave them was this statement of his artist's creed:

“Every effort of art is an effort to be sincere. There is no surer guide, I am sure, than the determination to tell the truth that one feels.”

The American visit was cut short by a serious illness. For weeks Kipling lay at the point of death in a New York hotel while the journals of both England and America voiced an unwonted closeness of fellowship drawn together by their sympathy for the suffering of one whose stories and songs had become a part of the literary heritage of all English-speaking people.

In an Elizabethan Farm House

Returning to England upon his recovery, Kipling settled at Bateman's, not far from the village of Burwash in Sussex. There he has lived in seclusion, writing and farming, keeping

bees and prize cattle, tramping over the fields that once knew Puck, and identifying himself with the slow quiet South Saxons who till his land.

Bateman's itself is an old Elizabethan dwelling hard by the highway from Pevensey where William the Conqueror and the Black Prince rode. "1634" is carved above the low door of the house. It was built by an Elizabethan forge master who made guns for the Tudor navy. His contractor was a shrewd man whose meanness is celebrated in the name of the house for it is a well-accepted tradition that Bateman's is an abbreviation for Abateman's because the workmen's wages were abated whenever there was opportunity. The forge master, however, was less successful than the builder in getting the better of his laborers. He promised, according to custom, that his men should have "Christmas fare as long as the oak log lasted." The furnace-men took counsel together. After due consideration they sought out the biggest, most gnarled oak on the estate, cut from it a huge log, and soaked it for a week in the little River Dudwell, down by Willingford Bridge. It was then rolled in triumph to Bateman's and spread on the fire-dogs. There it hissed and fumed and sputtered for a fortnight—until long after Twelfth Night, some say—in spite of the rapid-burning kindling wood the old master piled on to hasten its consumption.

The iron founder was a grim individual and did not so much as "bat his eye," but, being somewhat of a wag himself, appreciated the humor of the situation. As the log finally expired he rewarded his men for their wit in getting the better of him with a great supper and an extra measure of ale all around. But he did not mention the log!

A hundred yards or so from Bateman's is Park Mill, which is described in "Puck of Pook's Hill," and around which he

has woven the story of the wooden wheel, the black rat, the gray cat and the millstones in "Below the Mill Dam." Park Mill is very old; it has stooped and settled on its haunches with age, and the low-ceiled rooms hide much history. The wooden wheel that had revolved since the Conquest gave place to a turbine which drives the electric plant for Kipling's house and old millstones have been broken up to make flagstones for a path in the garden. A little farther away, in the other direction, are Dudwell Mill and Dudwell Farm, where Kipling raises his Jersey cattle. They both have surrendered to time and progress. The old mill has disappeared, but a large barn and a comfortable red-tiled house still stand.

Kipling's gardens are his great delight, with their pools, trim fruit trees and meandering flagstone paths. The wild birds find hospitable shelter in the copses and make continual music for him.

"In the twilight," says Thurston Hopkins, "the distant contralto of cuckoos, forming a continuous chain of sound, comes faintly from the woods. Nearer at hand there is a nightingale singing—a song which always draws Kipling from his study. He once said to a friend, 'That bird is a blackguard with a gift of music in his throat that he can't control, a noisy, swashbuckling blackguard of the garden. He comes here every night and proceeds to abuse all his enemies for all he's worth. It's feathered profanity in a disguise of harmony, and he gets so worked up over it that he finally ends in an inarticulate gurgle.'"

The robins are his playfellows. One of them, "Jimmy," lived for several summers in the orchard, and grew so tame that it came to perch roguishly on his shoulder whenever Kipling called him.

Here with his hazel fishing rod, his dogs, and his children, Kipling was content, paying little heed to the honors that the world would heap upon him. In 1907 he won the Nobel Prize for Literature, the highest international recognition that an author can receive. He has also been made Rector of St. Andrew University and many colleges have conferred degrees upon him.

During the World War to which he gave his only son, he was a moving spirit in that little band of distinguished authors who devoted themselves to the work of keeping up the courage of the families at home by reporting to them the exploits of their sons in various branches of the service. Afterward he spent several years writing a history of the Irish Guards, a labor of love in memory of his son John who had belonged to that gallant regiment. "The Years Between," a slender volume of verse published in 1919, reflects his reaction to the war and contains incidentally several of his most powerful verses. "Gethsemane," "The Sons of Martha," "Zion," and "Mary's Son" rank very high among his poems of all periods.

So, living quietly in the most ancient and richly historical corner of that England of which he is such a vivid interpreter, Kipling has become one of the most venerated figures in the literature of our day. His lines have been quoted so often that they have lost all significance of authorship. Like Shakespeare and the Bible, his phrases are a part of everyone's current speech. Legends have grown up about him and anecdotes without end have been attributed to him, some few with a foundation of fact, but many of them incorrect.

Numerous as the anecdotes are the stories of the sprightly inscriptions that Kipling has written in the books of his

friends. Brander Matthews treasures one in playful mood that makes his copy of "Many Inventions" a joy to any true bibliophile. To begin with, the volume is bound by Mr. Cobden-Sanderson, the distinguished book binder, who refuses to waste his skill upon works which do not seem to him to be worthy of sumptuous attire. It is rarely that he consents to bind the books of contemporary authors, but he took pleasure in dressing "Many Inventions" in a back of blue morocco, sides of harmoniously marbled paper and vellum corners. Mr. Matthews was so delighted with the book that he asked Kipling to autograph it. Kipling wrote in reply that the blank pages in front of the text were very tempting, so he wrote in all of them. On one was a parody of Browning, on another a parody of James Whitcomb Riley in such perfect dialect that Howells was ready to accept it as the actual work of the Hoosier lyricist, and on a third the following quatrain:

See my literary pants:
I am bound in crushed levants.
Brander Matthews did it, and a
Very handsome thing of Branda.

Fortunate is the book lover who owns a Kipling autograph or a first edition, for no modern author has won higher favor with collectors. Arthur Swann, Director of the Department of Books and Prints of the American Art Association, whose knowledge of rare books and manuscripts is unsurpassed, ranks Kipling as one of the three great moderns whose work will have increasing value for posterity. Rare Kipling firsts have within the past few years brought record prices for the works of contemporary writers, and these prices have shown a steady increase since the early nineties when the discerning

few began to collect him in the little tan volumes that came from Allahabad. In the recent sale of George Barr McCutcheon's library of Kipling, Hardy and Robert Louis Stevenson, Mr. Swann points out that at least half of the Kipling items set record prices. Among these were a "proof" copy of the *United Service College Chronicle*, the paper which Kipling edited in college. The editorial is by the young editor-in-chief and the corrections are in his hand-writing. This printer's proof of the school paper which he edited so earnestly thirty-five years ago was sold for \$1,150.

Kipling's real first book, "School-boy Lyrics," a brown, paper-covered pamphlet, which his parents had printed for private circulation while the boy was at school in England, brought \$1,300; his second, "Echoes, by two writers," the little volume which he and his sister wrote and published together, was bought for \$1,050. A first edition of "Departmental Ditties," "the fat brown baby with the pink string around its stomach," which Kipling and Rukn-Din and the printers of the *Lahore Civil and Military Gazette* set up after hours, was \$150; "Plain Tales from the Hills," a first edition, was \$120 and "In Black and White," the stories for which his father did a beautiful series of illustrations, also brought \$120, while "Under the Deodars" was \$135.

One of the most interesting items in Mr. McCutcheon's library and the envy of all Kipling collectors is Kipling's suppressed book, "The Smith Administration." Only six copies, says Mr. Swann, are known to be in existence. Four of these are in America; three of them in the libraries of Mr. C. T. Croker, Mr. P. A. Valentine and Mr. J. A. Spoor. Three thousand copies were printed originally for the Indian Railway Library of A. A. Wheeler & Company, but owing to a difference of opinion as to the copyrights between Rud-

yard Kipling and the proprietors of the *Pioneer Press* and the *Civil and Military Gazette* in which journals the stories first appeared, the entire edition was cancelled and destroyed with the exception of these few copies. Like Conrad's suppressed preface to "The Nigger of the *Narcissus*," it has remained one of the most intriguing of contemporary literary items. Remarkably high prices were also paid for "Captains Courageous," which brought \$480; "The Just So Stories," \$320, and "Brother Square-toes," one of the Philadelphia stories in "Rewards and Fairies," \$490.

These prices, although many of them are record-breaking, are not remarkable, thinks Mr. Swann, because there has been a steady advance in the value of Kipling's works for the collector.

So the precocious youngster of the 90's whose stories had that peculiar property which, as Henry James said, "made us all drop so precipitately everything else to attend to him" has become one of the most powerful figures of his time, and the most virile singer of his race. In interpreting Kipling to his Latin neighbors, André Chevrillon, the French critic, thus sums up his character and his significance:

"His essential quality is energy—an energy of which one might venture to say that it partakes of the driving power of the world—a will to live that devotes him to the service of life, and this, in his appointed order and place, in that England he serves as the leaf serves the tree from which it has received its form and law, and of which it bears in itself the essential sap. Better than any in our days he has represented the ancient culture, faith, and idea of this England. More than any he has feared and looked ahead for her, and when the hour of trial came he embodied her anguish and her will. Posterity, looking back and beholding the poet against the

tragic background of our period, will see that his was the soul of his people.

“But in fulfilling his mission he serves still higher and more general aims. If we wish to know his deeper purpose we should read some lines at the end of one of his early books, which indefinitely enlarge its scope and meaning:

My new-cut ashlar takes the light
Where crimson-blank the windows flare;
By my own work, before the night,
Great Overseer, I make my prayer.

If there be good in that I wrought
Thy hand compelled it, Master, Thine;
Where I have failed to meet Thy thought
I know, through Thee, the blame is mine.

The depth and dream of my desire,
The bitter paths wherein I stray,
Thou knowest, Who hast made the fire,
Thou knowest, Who hast made the clay.

One stone the more swings to her place
In that dread Temple of Thy worth.
It is enough that through Thy grace
I saw naught common on Thy earth.

“This stone, accurately cut for the Temple, is Kipling’s life-work—and by this prayer it is dedicated.”



The Meekness of Mr. Rudyard Kipling

By

DIXON SCOTT

A WRITER'S reputation is often a premature ghost that soars up between him and his audience, bothering and blurring their vision; and in Mr. Kipling's case this exasperating doppel-ganger has proved specially pobby and impervious and full of energy. Well, I want to force aside the phantom and give you instead a glimpse of the real man behind. I want to suggest that, instead of depreciating, the quality of his work has continuously improved, that his literary technique has never been so amazing as now, nor his artistic integrity more Lutheran; and that, instead of being immensely precocious and worldly-wise—"born blasé," as Barrie (it was Barrie) once said—Kipling has always been, as much as Barrie himself, one of those blessed born innocents who never grow up, who are never quite at home in the world, but who wander through it, like Hawthorne or Poe, a little alien and elf-like, a little envious of "the happy folk in housen," and that this quality of envy of the practical grown-ups and genuine worldlings is, indeed, the essential characteristic of the man and the key to and core of his work.

Now of this fundamental Kipling the cardinal qualities are three. The first (a) is an overpowering passion for definition—a spiritual horror of vagueness that almost

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amounts to a desperate fear—a hunger for certitude and system. The second (b) is the artistic counterpart and imaginative instrument of the first: a prodigious mental capacity, namely, for enforcing design, for compelling coherence, for stamping insubstantial dream-stuff into shapes as clear-cut and decisive as newly milled and minted metal discs. And the third (c), on the physical plane, is the manual counterpart of these: a cunning craftsman's gift for fitting these crisp units into complex patterns, adjusting them like the works of a watch, with an exquisite accuracy, performing miracles of minute mechanical perfection.

These are the three faculties, often bitted and strained, that form everywhere the sinews of his work. Take the so-called technical elements of his style. "There is a writer called Stevenson," he once wrote admiringly, "who makes the most delicate inlay-work in black-and-white and files out to the fraction of a hair." His own work is even freer from fluff or haze or slackness. The rhythms run with a snap from stop to stop; every sentence is as straight as a string; each has its self-contained tune. Prise one of them out of its place and you feel it would fall with a clink, leaving a slot that would never close up as the holes do in woollier work. Replace it, and it locks back like type in a forme, fitting into the paragraph as the paragraph fits into the tale. There are no glides or grace-notes, or blown spray of sound. Most prose that loves rhythm yields its music like a mist, an emanation that forms a bloom on the page, softly blurring the partitions of the periods. Kiplings' prose shrinks stiffly from this trustfulness. The rhythms must report themselves promptly, prove their validity, start afresh after the full stop. Lack of faith, if you like—but also, it must be admitted, a marvellously unremitting keenness of craftsmanship.

And it is the same with the optical integers as its third. Sudden scenes stud his page like inlaid stones. "The leisurely ocean all patterned with peacocks' eyes of foam." "I swung the car to clear the turf, brushed along the edge of the wood, and turned in on the broad stone path to where the fountain basin lay like one star-sapphire." "When his feet touched that still water, it changed, with a rustle of unrolling maps, to nothing less than a sixth quarter of the globe, with islands coloured yellow and blue, their lettering strung across their faces."

And so, in this way and in that, the actual words which he wrote joined in the conspiracy to keep him toiling on hopefully after that *ignis fatuus* of fiction. Until at length he made his supreme effort, fitted all the lore he had gathered—the sharp-set scenes, the well-cut dialects, the crisp impressions of life—into a single ingenious zoetrope—set it whirling on one of the spindles of the Indian machine, the secret spindle called the Great Game—and so created that spirited illusion of a novel which we know as *Kim*.

Thenceforward his work in prose has been a wonderful attempt to make his qualities cure their natural defects—to make sharpness and bright neatness produce their natural opposites—depth and shimmer and bloom. And by dint of an incomparable dexterity he has succeeded. There is no space for me to trace the process with completeness—but, roughly, it may be described as an attempt to superimpose, as when you furl a fan, all the elements which in *Kim* had been laid side by side. The best example is perhaps *Rewards and Fairies*. If the reader will turn back to those wise fairy-tales he will see that each is really fourfold: a composite tissue made up of a layer of sunlit story (Dan's and Una's plane), on a layer of moonlit magic (plane of

Puck), on a layer of history-story stuff (René's plane and Gloriana's), on a last foundation of delicately bedimmed but never doubtful allegory. And he will note, too, the exquisite precision of the correspondences, a kind of practical punning, so that the self-same object plays a different part in every plane. One instance will suffice. Puck kicks a bunch of scarlet toadstools idly. Why? Simply so that the red colour may stain back through all the textures till it matches, in the third, with the name of Rufus. This is not the mere swagger of virtuosity. These superimpositions produce a very beautiful imposture. They give the tales an opalescence that had hitherto seemed foreign to his work. They give them the milkiness of a magic crystal and make them by far the completest symbols of life he has yet produced. These fairy-tales for children are far more realistic than the *Plain Tales from the Hills*. For half of life is moonlit, and the image that would copy it exactly must be vague.

Nor is this all. If there be any logic in the lines of effort we have traced it is not here they find their consummation: they leap forward through this magic haze, emerge beyond it strangely clarified; they make it impossible not to believe that this woven obscurity, this new delicate dimness, is indeed but a curtain—a mist—not of dusk, but of dawn—that will dissolve to reveal Kipling carving his true masterwork. Released at last from the conventions thrust upon it by pride and accident and the impertinences of criticism, his system-seeking genius can now openly take up its true task, the task it has hitherto attempted only intermittently, and begin the sustained practice of that colossal kind of craftsmanship for which it is so singularly suited. It will beat out for itself a new form of imaginative prose, as unclogged by characterization as his verse. The devices of drama it will use no

doubt, and some of the tricks of narration; but its true medium will be massed impersonal things—tangles of human effort—the thickets of phenomena—the slow movements of industry, so muffled to the average eye—the general surge and litter of sensation. What his genius can do with material of this kind we have already in some sort seen. Driving into the darkness that beleaguers us, swirling and thrusting like a searchlight in a forest, it could bring out the essential structure of events and display the soaring pillars of contemporary achievement. It might not be the perfect definition; it might tend too much to turn the tides into firm floors, the branching constellations into rafters; but it would be enormously exhilarating. It would give toil a conscious habitation; and like actual architecture, like statuary, like all firm material forms, it would create the very emotions it lacks the power to reproduce.



The Infinite Sonorities of Mr. Kipling's Songs

By

ANDRÉ CHEVRILLON

OVER-INSISTENCE on the practical and religious beliefs underlying Kipling's poetry would give a misleading idea of it. Of course they nourish it, and it is essential to know them, for they are the common ground of all English culture. But a ground is a colourless thing, and Kipling's poetry is as diverse and vivid as the blossoms springing from the clay in the course of the seasons.

How are we to suggest this variety, in which we find now the splendour of the East, now the tender and delicate shades of our northern world? The reader will form an idea of it if he glances at the *Songs from Books*. Here we are not looking at flower-beds in which the successive dreams and moods of a poet are arranged according to species and colours, but at the wayward growths that spring up luxuriantly from the April to the September of a life.

These songs are peculiar in their kind. All readers of Kipling know that it has long been his custom to write as a prelude to his stories a few verses that give the tone, and to close them with stanzas, in which the underlying idea is set forth, stripped of the outline, even of the matter proper

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to the narrative—transmuted into music full of a new magic, and, as it were, spiritualized. In this collection, the echoes of all the tales he has given to the world for the last twenty years seem to reverberate. A crowd of spirits reappear and press together. And here and there familiar voices call to us, those of Kim, Mowgli, Puck and others, rising above the whispers of the land—of the ancient Indian, and the no less ancient English land: light, infinite sonorities alive with the intermingled waves of music and poetry, with rhythms of lullabies and nursery songs, charms and incantations, Oriental chants and English ballads, hymns and the solemn prayers of the Liturgy—alive with movements of joy, humour, and youthful fancy (childhood itself flits by, full of wonder, delighting in familiar or fabulous beasts, mimicking their ways and language)—with religious impulses, flights of metaphysical imagination, moods of slow and solemn musing; for in these Englishmen deep earnestness does not preclude unquenchable boyish freshness and vitality.

Among these songs some seem of peculiar bearing on the poet's own history. They are the simplest, the least vivid perhaps, but how instinct with feeling! The subject is merely the ancient, changeless English land, and they seem to soar, gray and tremulous as larks, from the heather and the pale downs of Sussex.

This county of Sussex by the sea is a land of memories. A spell as of the Sleeping Beauty lingers there, and Time seems to have stood still. Nothing happens; the country folk, slow, heavy and silent—shepherds, labourers, millers, charcoal-burners—lead the same rustic, Christian life as their forbears, to the rhythm of recurrent works and days. The old men have a wisdom not to be learnt at school, that comes from the long years of a life given to the things of woods and

fields, and beyond that, from the experience of past generations. They never cease working; they are never ill; they die suddenly, like a branch that withers and drops one day from the tree.

Nowadays the landscape is more silent than ever, and everything blends into harmony under the patient finger of Time. One feels that human beings and things have endured together in unchanging, monotonous life. There is the same ancient marriage of a certain race and a certain soil as in our Brittany. The magic of this soil, the gentle, irresistible power by which it takes silent possession of men of the race, the memories and secrets it whispers, Kipling, fresh from new worlds and all the lands of the Empire, learned by experience and recorded in one of his tales.

Some of the songs date from the bygone times of all those dead whose ashes, mingled with this soil, give it its healing virtue. They have left their traces everywhere: in the old lanes barred by gates that have always been there, in the manor-house with its smoke curling up behind the wood, in the trees on the village green, in the low Norman church watching over the tombstones on which eighteenth-century dates are still visible.

And if one stays long enough in the country and learns to read the writing of Time upon it, other traces reveal themselves, and gradually the most distant past appears:

See you the ferny ride that steals
Into the oak-woods far?
O that was whence they hewed the keels
That rolled to Trafalgar!

See you the dimpled track that runs
All hollow through the wheat?
O that was where they hauled the guns
That smote King Philip's fleet!

See you our stilly woods of oak
And the dread ditch beside?
O that was where the Saxons broke
On the day that Harold died.

Thus from age to age the life of the Sussex Weald is conjured up, back to the dawn of History, when the English land was Britain, back to that night without a beginning which preceded History. Some mounds in the soil, the vestige of a moat to be seen only after rain: it is the camp of a Roman legion, when Cæsar had crossed the seas. And fainter still, those long lines, like shadows on the downs where sheep-bells tinkle, mark a fortification made by men of the Flint Age:

Trackway and Camp and City lost,
Salt marsh where now is corn,
Old Wars, old Peace, old Arts that cease
And so was England born.

She is not any common earth
Water, or wood or air,
But Merlin's Isle of Gramarye
Where you and I will fare.

How these words open up the dream-vista! The mystery of a long tide of life that has brought millions of human forms—and nothing of them remains but the onward movement within ourselves! The mystery of what has been, is no more, and yet continues in our present, that elusive present, ever vanishing—unless it alone be the one ever-enduring moment!

Looking round his familiar landscape, Kipling marvels to think that the men and things of to-day are the same as those of distant ages, that the small voice of the stream was singing in the twelfth century in this very dell, that old

man Hobden, who clips the squire's hedge, comes from a Hobden who in those far-away days clipped the hedge of a knight—that before him there were others of the name, who lived by the same bread, the same beliefs and customs, in the same circle of the horizon. Thus, in the souls of the men as in the soil of the countryside the past persists. “What has been will be,” says the great lonely serpent of the jungle, who has lived a thousand years. And when he awakes from his long torpors he cannot tell whether the living round him are or are not those he has known.

Thus it is that the sense of Country has gone on deepening in Kipling. He was at first in love with the strength and beauty of the foliage; later on, he noted more especially the ancient life of the trunk; he was moved by the sight of the marks of time, of the deep strata whereon each development, each age has been imprinted. The time was far distant when he had sung: “What do they know of England who only England know?” No longer a traveller, attached henceforth to the old soil, where so many men of his race had been rooted, behind the living he saw the dead, those dead who had not dreamt of the Empire, but had prepared it by their virtues, and he loved the land where their traces are everywhere to be seen, loved it simply, as they had loved it. “The land and its dead,” as we say in France. His patriotism is no longer proud and exultant as in his youth; it has become more inward and tender, more like our own; it is tinged with a feeling akin to that suggested in the French saying—a feeling which, as early as the eleventh century, had found expression in the words: *Douce France*.

But the earlier vision persists, it has only become deeper. It now embraces the whole life of the English hive. The conception of present society as formed by the living who owe

service to one another and to future generations, has been completed by that of the bond between these living and all the generations before them. Not that Kipling was ever unmindful of the dead—they have their *saga* in *The Song of the English*. But in this he sings only of the pioneers of new Englands, those whose bones lie rotting at the bottom of the sea, or strew the first trails in veldt and prairie, not of all those millions whose dust, mingled with English earth for a thousand years, makes it holy to an English heart.

Does this mean that his love of country is greater now than of old? But is complete knowledge necessary to love? Is it not rather because one *loves* that one longs to know better and better—to know those hidden things of the soul, those dim recesses of the past undiscerned by a young poet, face to face with the beauty that first moves him to sing? Kipling's patriotism was the passion that shaped his life. It proclaimed itself ingenuously in his first poem, written at the age of sixteen; it inspires the stanzas dated on the eve of the Armistice. An ever-present, restless passion—an active passion which has set him apart, consecrated him, and marked him with a sign.



Rudyard Kipling's Place in Literature

By

RICHARD LE GALLIENNE

HENRY JAMES, in an early appreciation of Rudyard Kipling's writings, which was a striking illustration of his own literary catholicity, referred to "the particular property that made us all so precipitately drop everything else to attend to him." The phrase is vividly and truthfully descriptive of the manner in which, so to say, Mr. Kipling first hit literary London; for his sudden and swift arrival was a very unmistakable jolt to the literary fashions then prevailing.

The times were decidedly "precious." We were in the midst of a rather hectic aftermath of pre-Raphaelitism and the "esthetic" movement. The labels "decadent" and "*fin de siècle*" were the prevailing catch-words, and "strange sins," and peculiar "soul-states," and "artistic temperaments" were in vogue. It was the heyday of Oscar Wilde and Aubrey Beardsley, of Paterian and Stevensonian prose. "Style" and "distinction" were our only wear. Also the cults of the poster, the music-hall, and the short story were at their height. *The Yellow Book* was being published in Vigo Street, and the Rhymers' Club was meeting at the Cheshire Cheese. In short, it was the eighteen-nineties.

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It is not necessary to depreciate those stirring times, as surely I would be the last to do, in order to emphasize the singularity of Mr. Kipling's paradoxical arrival among them. There was a genuine artistic vitality in them, which has not only left behind some notable work, becoming more seriously recognized as time goes on, and the picturesque memories of certain ill-starred men of talent, if not genius, but which is, at the moment, perhaps too potently alive and influential in that new wave of "preciousness" wherein we are at present engulfed. Indeed, the despised and rejected of the eighteen-nineties have become, it is to be feared, almost too much the chief corner-stones of contemporary movements and manifestoes.

However, "that," as Mr. Kipling first taught us to say, "is another story." Mr. Kipling's influence has had a long innings. If those influences which he temporarily overwhelmed are now to have theirs—well, it takes all sorts to make a world. Of one thing we may be gladly certain—the iron and quinine with which he has so plentifully dosed us will remain in the blood of the younger generation, and will serve to correct any threatened fevers of luxurious "hedonism." No recent writer can so confidently apply Whitman's words to himself, in addressing his contemporaries, and say:

You will hardly know who I am or what I mean,
But I will be good health to you, nevertheless,
And filter and fibre your blood.

Leaving artistic considerations aside for a moment, Mr. Kipling's moral influence on his day and generation has been of an importance which it is scarcely an exaggeration to call prophetic. Few writers have ever come so precisely in the

nick of time. If a voice crying "England hath need of thee" had summoned him, he could not have been more pat to the occasion. Wordsworth's "stern daughter of the voice of God" has seldom been in greater need of a candid friend and servant. But how whimsically characteristic of the times it was, too, that that mouthpiece of the ancient verities should come in the guise of an Anglo-Indian teller of tales, the banjo-minstrel of Tommy Atkins and *Supi-yaw-lat!*

And surely, at first, no one dreamed what this cock-sure *enfant terrible* was to mean to the British Empire in particular, and to the morale of the world in general. His guise was certainly anything but prophetic, and his accents anything but reverential. Other-worldliness—of which he has essentially a great deal—was the last quality you would attribute to him. On the contrary, a queerly acrid worldliness, an omniscient cynicism, and a jarring brutality, made the peculiar tang of this strange, new fruit from the Tree of Knowledge. One's first reading of him was like one's first experience with olives. Some people never learn to like olives, and some people—lovers, too, of the best in literature—have never quite learned to like Rudyard Kipling. There is something in him that still frightens them.

But the fruit that Mr. Kipling brought us, even in that first astonishing volume of "Plain Tales from the Hills," was more subtly blended in flavor than any olive. It had, indeed, every kind of flavor, and was not without an odd touch of the nectarine. Among all his other experiences, its author had not missed the honey of pre-Raphaelitism, was not unacquainted with the *Lady Lilith*, and could put Rossetti's "Song of the Bower" into the mouth of his drunken acquaintance, *McIntosh Jellaludin*. And, while on one page we would find him lyrically celebrating "the hunting of

man," what exquisite tenderness we would find on another—lover-tenderness, mother-tenderness—and what noble and touching pity for the sorrows and frailties of his fellows! With all his uncanny and precocious knowledge of the world—so many different worlds—his somewhat overdone and distasteful knowingness, and along with his apparent cold-bloodedness of observation and accent, there went, in unaccustomed association, so deep a sense of the tears in mortal things that one soon realized that here was something more than a diabolically clever teller of tales, and that, in fact, we were safe in the hands of a deep and serious poet.

It need hardly be said that one of the first notes to be struck by Mr. Kipling, a note that has reverberated as from an iron string through all his subsequent writings, has been that an Englishman's first duty is his duty to England. "Keep we the faith!" From first to last he has been an incorrigible Britisher, and in his case there seems never to have been a shadow of those Gilbertian temptations to belong to other nations. Least of all has he ever shown the smallest inclination to be an internationalist. In that famous envoi to "The Seven Seas," in which he expresses his creed as an artist, he has told us that in the happy hereafter for artists, "when the oldest colors have faded and the youngest critic has died"—

. . . Only the Master shall praise us, and only
 the Master shall blame;
And no one shall work for money, and no one
 shall work for fame;
But each for the joy of the working, and each,
 in his separate star,
Shall draw the Thing as he sees It for the God
 of Things as They Are!

From first to last the god he has served, with a prayerful devotion which gives all his work a curious seriousness, even

solemnity, has been the God of Things as They Are; and, when you come to think of it, what other god is there? Under another name, such was the deity of another modern writer who seems very different from Mr. Kipling, but from whom, I conjecture, he has drawn no little inspiration—George Meredith. "Sacred Reality," Meredith called his divinity. "Smite, Sacred Reality," he cries in the anguish of "A Faith on Trial"; and when we can say that in sincerity, he adds, "we have come of our faith's ordeal." Meredith and Mr. Kipling alike are fiercely impatient of sentimental evasions of the facts of existence, and though, perhaps, far from agreement on details, are alike intolerant of half-baked social and political panaceas, both having gone to school to that wise spirit which teaches us to discriminate between true idealism and its spurious, sophomoric imitations.

For this reason Mr. Kipling is by many regarded as a reactionary—a label, it is to be feared, which must be patiently accepted by all such who do not swallow wholesale those nostrums of contemporary lawlessness and disorder which parade variously under the names of progress and revolution.

Mr. Kipling has an old-fashioned belief in duty, and in the discipline which enforces it, and makes it second nature. "He did not know," he says of his *Brushwood Boy*, "that he bore with him from school and college a character worth much fine gold." Character—that is the old-fashioned quality which again and again he holds up for our admiration in his mute, inglorious heroes, and possibly he writes sometimes a little too much as if it were an exclusively British possession.

For, in spite of his having, in Barrie's phrase, swaggered in bad company over so many continents, he is the least

cosmopolitan of writers. He is nothing if not patriotic—that antique virtue which our internationalists are doing their best to ridicule and destroy. It was already, in many intellectual quarters, being superciliously depreciated as insularity, and so forth, when Mr. Kipling first “smote ’is bloomin’ lyre.” Perhaps, for some, the recent war, with its fearful menace, may point an old-fashioned moral in Mr. Kipling’s favor; and those who study it, and who are following, too, the recent developments among the various new peace-born nations, may hesitate before exchanging it for the blessings of the “inter-nation.”

In fact, Mr. Kipling is, both by temperament and by conviction, a Tory. But it is not necessary to agree with the whole of a writer to be glad of him, and this is especially true of Mr. Kipling. One may, indeed, often violently, disagree with him, for his work is very much of a challenge to his time, yet admire and give thanks for him all the same. Perhaps as one grows older and better acquainted with the works and ways of his God of Things as They Are, one is inclined to agree with him more rather than less; nor need the doing so imply our senectitude, for we must recall that Mr. Kipling thought the same at twenty as he does now, that his young shoulders were born with a strangely old Tory head upon them. He saw the Thing as It Is from a very early age; and, when we say that, we must not forget that it was far from being only the seamy side of it that he saw. He saw that, indeed, with strangely precocious eyes, but it was as nothing in his vision compared with the power and the glory, the wonder and the mystery, which he also saw, and which no man of our time has seen with clearer, more passionate, or more worshipful seeing.

Rudyard Kipling

By

WILLIAM LYON PHELPS

RUDYARD KIPLING had the double qualification of poetic genius and of convinced Imperialism. He had received a formal accolade from the aged Tennyson, and could have carried on the tradition of British verse and British arms. Lord Tennyson himself was not more of an Imperialist than Mr. Kipling; he believed religiously, as Mr. Kipling believes, in the beneficence of British conquests. Results have often seemed to justify this faith, even though the method may not always commend itself to foreign spectators.

Walk wide o' the Widow at Windsor,
For 'alf o' Creation she owns;
We 'ave bought 'er the same with the sword
an' the flame,
An' we've salted it down with our bones.
(Poor beggars!—it's blue with our bones!)

Hands off o' the sons of the Widow,
Hands off o' the goods in 'er shop,
For the Kings must come down an' the
Emperors frown
When the Widow at Windsor says "Stop!"
(Poor beggars!—we're sent to say "Stop!"!)

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Nor has any Laureate, in the history of the office, risen any more magnificently to an occasion than did Mr. Kipling at the sixtieth anniversary of the reign of the Queen. Each poet made his little speech in verse, and then at the close of the ceremony, came the thrilling *Recessional*, which received as instant applause from the world as if it had been spoken to an audience. In its scriptural phraseology, in its combination of haughty pride and deep contrition, in its "holy hope and high humility," it expressed with austere majesty the genius of the English race. The soul of a great poet entered immediately into the hearts of men, there to abide forever.

Rudyard Kipling's poetry is as familiar to us as the air we breathe. He is the spokesman for the Anglo-Saxon breed. His gospel of orderly energy is the inspiration of thousands of business offices; his sententious maxims are parts of current speech: the victrola has carried his singing lyrics even farther than the banjo penetrates, of which latter democratic instrument his wonderful poem is the apotheosis. And we have the word of a distinguished British major-general to prove that Mr. Kipling has actually wrought a miracle of transformation with Tommy Atkins. General Sir George Younghusband, in a recent book, *A Soldier's Memories*, says, "I had never heard the words or expressions that Rudyard Kipling's soldiers used. Many a time did I ask my brother officers whether they had ever heard them. No, never. But, sure enough, a few years after, the soldiers thought, and talked, and expressed themselves exactly as Rudyard Kipling had taught them in his stories. Rudyard Kipling made the modern soldier. Other writers have gone on with the good work, and they have between them manufactured the cheery, devil-may-care, lovable person enshrined in our hearts as Thomas Atkins. Before he had learned from

reading stories about himself that he, as an individual, also possessed the above attributes, he was mostly ignorant of the fact. My early recollections of the British soldier are of a bluff, rather surly person, never the least jocose or light-hearted except perhaps when he had too much beer."

This is extraordinary testimony to the power of literature—from a first-class fighting man. It is as though John Sargent should paint an inaccurate but idealized portrait, and the original should make it accurate by imitation. The soldiers were transformed by the renewing of their minds. Beholding with open face as in a glass a certain image, they were changed into the same image, by the spirit of the poet. This is certainly a greater achievement than correct reporting. It is quite possible, too, that the *officers'* attitude toward Tommy Atkins had been altered by the *Barrack-Room Ballads*, and this new attitude produced results in character.

At all events the transformation of character by discipline, cleanliness, hard work, and danger is the ever-present moral in Mr. Kipling's verse. He loves to take the raw recruit or the boyish, self-conscious, awkward subaltern, and show how he may become an efficient man, happy in the happiness that accompanies success. It is a Philistine goal, but one that has the advantage of being attainable.





W. Heath Robinson

From
SERVICE SONGS

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"Soldier an' Sailor too"
Sappers
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The Sergeant's Weddin'
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M.I. (Mounted Infantry of the Line)
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(Mobile Columns of the Later War)
See: Five Nations, The. The same
verse reprinted in Collected
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See: Diversity of Creatures, A

COMMON TASK OF A GREAT PEOPLE, THE—ARTICLE

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COMPREHENSION OF PRIVATE COPPER, THE—SHORT STORY

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See: Plain Tales from the Hills,
s. v. The Bronckhorst Di-
voice Case

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See: Plain Tales from the Hills

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See: Departmental Ditties, etc.
The same verse reprinted in
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CONVERSION OF AURELIAN MCGOGGIN, THE—SHORT STORY

See: Plain Tales from the Hills

CONVERSION OF ST. WILFRED, THE—SHORT STORY

See: Rewards and Fairies

CONVERT, THE—VERSE

"Look, you have cast out love!"

See: Plain Tales from the Hills,
s. v. Lispeth

COTTON, A DEAL IN—SHORT STORY

See: Actions and Reactions

COURTING OF DINAH SHADD, THE—SHORT STORY

See: Life's Handicap. The same
story reprinted in Soldier
Stories, q. v.

COVENANT, THE—VERSE

See: Years Between, The

CRAB THAT PLAYED WITH THE SEA, THE—SHORT STORY

See: Just So Stories

CRAFTSMAN, THE—VERSE

See: Years Between, The

CRUISERS—VERSE

See: Five Nations, The. The same verse reprinted in Collected Verse, q. v.

CRYSTALS OF ISWARA, THE—VERSE

"Because I sought it far from men"

See: Naulahka, The. Heading for Chapter XIV

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See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

DANA DA, THE SENDING OF—SHORT STORY

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DANE WOMEN, HARP SONG OF THE—VERSE

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DANNY DEEVER—VERSE

See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

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See: Five Nations, The. The same verse reprinted in Collected Verse, q. v.

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See: Seven Seas, The, s. v. A Song of the English. The same verse reprinted in Collected Verse, q. v.

DEAL IN COTTON, A—SHORT STORY

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See: Seven Seas, The. The same verse reprinted in Collected Verse, q. v.

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See: Seven Seas, The. The same
verse reprinted in Collected
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See: Departmental Ditties, etc.

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See: Five Nations, The. The same
verse reprinted in Collected
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See: Five Nations, The. The same
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"DONA FERENTES, ET"—VERSE

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DRAY WARA YOW DEE—SHORT STORY

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**ELEPHANT'S CHILD, THE—
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**ELEPHANTS, TOOMAI OF THE—
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See: Seven Seas, The, s. v. A Song of the English. The same verse reprinted in Collected Verse, q. v.

ENGLISH, A SONG OF THE—VERSE

See: Seven Seas, The. The same verse reprinted in Collected Verse, q. v.

ENGLISH FLAG, THE—VERSE

See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

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"FOLLOW ME 'OME"—VERSE

See: Seven Seas, The. The same verse reprinted in Collected Verse, q. v.

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See: Seven Seas, The. The same verse reprinted in Collected Verse, q. v.

FOUR ANGELS, THE—VERSE

See: Actions and Reactions. The same verse reprinted in Songs From Books, q. v.

FOURTH DIMENSION, AN ERROR IN THE—SHORT STORY

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See: Rewards and Fairies. The same verse reprinted in Songs From Books, q. v.

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Special correspondence and occasional articles written for the "Civil and Military Gazette" and "The Pioneer" between 1887-9

Part I: Letters of Marque. From Sea to Sea

Part II: From Sea to Sea. The City of Dreadful Night. Among the Railway Folk. The Giridih Coal-Fields

See also above; s. v. American Notes.

FUMES OF THE HEART, THE—
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See: Departmental Ditties, etc. The
same verse reprinted in Col-
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G

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GALLEY SLAVE, THE—VERSE

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See: Actions and Reactions. The
same verse reprinted in Songs
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GENERAL JOUBERT—VERSE

See: Five Nations, The. The same
verse reprinted in Collected
Verse, q. v.

GENERAL SUMMARY—VERSE

See: Departmental Ditties, etc.

GENTLEMEN-RANKERS—VERSE

See: Departmental Ditties, etc. The
same verse reprinted in Col-
lected Verse, q. v.

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See: Kim, beginning of Chap. XI

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GOLIGHTY, THE ARREST OF
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GOOD LUCK, SHE IS NEVER A
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GOOD TIME, A REALLY—SHORT
STORY

See: Aboard the Funnel

GOW'S WATCH—VERSE

See: Songs From Books

GRAND-MASTER'S DEFENCE, THE
—VERSE

Your patience Sirs: the Devil took
me up

See: Naulahka, The. Heading for
Chapter IV

GRASSHOPPER, SHIV AND THE—
VERSE

See: Jingle Book, The First

GRAVE OF THE HUNDRED HEAD,
THE—VERSE

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GREAT WALL, ON THE—SHORT
STORY

See: Puck of Pook's Hill

GREENHOW HILL, ON—SHORT
STORY

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GRIFFITHS THE SAFE MAN—
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GUNGA DIN—VERSE

See: Departmental Ditties, etc. The
same verse reprinted in Col-
lected Verse, q. v.

H

HABITATION ENFORCED, AN—
SHORT STORY

See: Actions and Reactions

HADRAMAUTI—VERSE

See: Songs From Books. The same
verse reprinted in Plain Tales
from the Hills, q. v.

HAFIZ, CERTAIN MAXIMS OF—
VERSE

See: Departmental Ditties, etc.

HALF-BALLAD OF WATERVAL—
VERSE

See: Five Nations, The. The same
verse reprinted in Collected
Verse, q. v.

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See: Seven Seas, The, s. v. A Song
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Verse, q. v.

HAL O' THE DRAFT—SHORT STORY

See: Puck of Pook's Hill

HARP SONG OF THE DANE
WOMEN—VERSE

See: Puck of Pook's Hill. The same
verse reprinted in Songs From
Books, q. v.

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See: American Notes

HAUNTED SUBALTERNS—SHORT
STORY

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"HAVE YOU NEWS OF MY BOY
JACK?"—VERSE

See: Sea Warfare

HEAD OF THE DISTRICT, THE—
SHORT STORY

See: Life's Handicap

"HELEN ALL ALONE"—VERSE

See: Diversity of Creatures, A

HENRY VII AND THE SHIP-
WRIGHTS, KING—VERSE

See: Rewards and Fairies

HERE COME I TO MY OWN AGAIN
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The Prodigal Son

See: Kim, beginning of Chapter V

HERIOT'S FORD—VERSE

See: Songs From Books. The same
verse reprinted under the title
"Fight of Heriot's Ford, The"
in The Light That Failed

HERITAGE, THE—VERSE

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Illustrated by John Lockwood Kipling

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KIPLING, JOHN LOCKWOOD, C.I.E.

Father of Rudyard Kipling. Executed the decorations for the Second Jungle Book and the illustrations for *Kim*. Died in England, January 29, 1911.

KIPLING, RUDYARD, BIOGRAPHICAL SKETCH OF—BY CHARLES ELLIOT NORTON

See: Plain Tales from the Hills.
Reprinted in Kipling Stories
and Poems Every Child Should
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EDITED BY MARY E. BURT
AND W. T. CHAPIN, PH.D.**

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NAULAHKA, THE: A STORY OF WEST AND EAST

Written in collaboration with Wolcott Balestier

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Ch. II—Beware the Man Who's Crossed in Love

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Ch. V—Now It Is Not Good For The Christian's Health to Hustle The Aryan Brown

Ch. VI—In the State of Kot-Kumhar-sen, Where the Wild Dacoits Abound

Ch. VII—There Is Pleasure In the Wet, Wet Clay

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Ch. XIII—Beat Off in Our Last Fight Were We?

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"Now Rann, the Kite, brings home the night"

See: Jungle Book, The First, s. v. Mowgli's Brothers

NORTON, CHARLES ELIOT

Biographical Sketch of Rudyard Kipling

See: Plain Tales from the Hills. Reprinted in Kipling Stories and Poems Every Child Should Know

NOT IN THE THICK OF THE FIGHT—VERSE

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NOW IT IS NOT GOOD FOR THE CHRISTIAN'S HEALTH TO HUSTLE THE ARYAN BROWN—VERSE

Solo from Libretto of Naulahka

See: Naulahka, The. Heading for Chapter V. The same verse reprinted in Songs From Books, q. v.

NOW RANN, THE KITE, BRINGS HOME THE NIGHT—VERSES

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See: Songs From Books. The same verse reprinted in Naulahka, The under the title "Queen's Song From Libretto of Naulahka," q. v.

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OF ALL THE TRIBE OF TEGUMAI —VERSE

See: Just So Stories, s. v. How
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See: Five Nations, The. The same
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dreamed that he dreamed a dream

See: Many Inventions, s. v. In
The Rukh. The same verse re-
printed in Songs From Books,
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See: Departmental Ditties, etc. The
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See: Departmental Ditties, etc. The
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See: Five Nations, The. The same verse reprinted in Collected Verse, q. v.

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See: Just So Stories

RHYME OF THE THREE CAPTAINS,
THE—VERSE

(This ballad appears to refer to one of the exploits of the notorious Paul Jones, the American Pirate. It is founded on fact.)

See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

RHYME OF THE THREE SEALERS,
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See: Seven Seas, The. The same verse reprinted in Collected Verse, q. v.

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See: Seven Seas, The. The same verse reprinted in Collected Verse, q. v.

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See: Jungle Book, The First

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See: Songs From Books

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See: Five Nations, The. The same verse reprinted in Collected Verse, q. v.

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See: Jungle Book, The Second

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See: Many Inventions. The same verse reprinted in Collected Verse and The Seven Seas, q. v.

ROMULUS AND REMUS—VERSE

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See: The Light That Failed. Heading for Chapter VII

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See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

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See: Life's Handicap. s. v. The Head of the District

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See: Rewards and Fairies. The same verse reprinted in Songs From Books, q. v.

RUPAIYAT OF OMAR KAL'VIN,
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See: Departmental Ditties, etc.

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See: Rewards and Fairies. The same verse reprinted in Songs From Books, q. v.

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Strangers drawn from the ends of the earth, jewelled and plumed were we

See: Naulahka, The. Heading for Chapter XVII. The same verse reprinted in Songs From Books, q. v.

SACRIFICE OF ER-HEB, THE—
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See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

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See: Songs From Books. The same verse reprinted in Stalky & Co. as a Dedication, q. v.

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See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

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See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

SEA AND THE HILLS, THE—
VERSE

See: Five Nations, The. The same
verse reprinted in Collected
Verse, q. v.

SEAL LULLABY—VERSE

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is behind us"

See: Jungle Book, The First, s. v.
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See: Seven Seas, The. The same
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verse reprinted in Collected
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See: Seven Seas, The, s. v. A Song of the English. The same verse reprinted in Collected Verse, q. v.

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"SLEIPNER" LATE "THURINDA"
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SMUGGLER'S SONG, A—VERSE

See: Puck of Pook's Hill. The same verse reprinted in Songs From Books, q. v.

"SNARLEYOW"—VERSE

See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

"SOLDIER AN' SAILOR TOO"—
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Now it is not good for the Christian's
 health to hustle the Aryan brown
See: Naulahka, The. Heading for
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SOMETHING I OWE TO THE SOIL
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See: Kim, beginning of Chapter VIII

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We be the Gods of the East
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 verse reprinted in Collected
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verse reprinted in Songs From
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See: Seven Seas, The, s. v. A Song
of the English. The same
verse reprinted in Collected
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SONG OF THE WISE CHILDREN—
VERSE

See: Five Nations, The. The same
verse reprinted in Collected
Verse, q. v.

SONG OF THE WOMEN, A—
VERSE

Ye know the Hundred Danger Time
when gay with paint and flowers

See: Naulahka, The. Heading for
Chapter X

SONG OF THE WOMEN, THE—
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See: Departmental Ditties, etc.

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See: Puck of Pook's Hill

SONS OF MARTHA, THE—VERSE

See: Years Between, The

SONS, THE SONG OF THE—VERSE

See: Seven Seas, The, s. v. A Song of the English. The same verse reprinted in Collected Verse, q. v.

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See: Five Nations, The. The same verse reprinted in Collected Verse, q. v.

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See: Five Nations, The. The same verse reprinted in Collected Verse, q. v.

STOCKYARD CHORUS, TOOLUNGALA—VERSE

And some are sulky, while some will plunge

See: Plain Tales from the Hills, s. v. Thrown Away

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See: Seven Seas, The. The same verse reprinted in Collected Verse, q. v.

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See: Naulahka, The. Heading for Chapter XVII

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**SUBALTERN, ONLY A—SHORT
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See: Five Nations, The. The same verse reprinted in Collected Verse, q. v.

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See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

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See: Seven Seas, The, s. v. A Song of the English. The same verse reprinted in Collected Verse, q. v.

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**TAKING OF LUNGTUNPEN, THE—
SHORT STORY**

See: Plain Tales from the Hills. The same story reprinted in Soldier Stories, q. v.

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VERSE**

See: Departmental Ditties, etc.

TARRANT MOSS—VERSE

See: Songs From Books. The same verse reprinted in Plain Tales from the Hills.

T. A.—THOMAS ATKINS—VERSE

Dedication poem to Barrack-Room Ballads

See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

**TENTS OF KEDAR, THE—DIA-
LOGUE (IN THE "STORY OF THE
GADSBYS")**

See: Soldiers Three, etc.

THAT DAY—VERSE

See: Seven Seas, The. The same verse reprinted in Collected Verse, q. v.

**THE CAMEL'S HUMP IS AN UGLY
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See: Just So Stories, s. v. How the Camel Got His Hump

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See: Jungle Book, The Second, s. v. The Miracle of Purun Bhagat

THEOLOGY, NATURAL—VERSE

See: Years Between, The

THE ONLY SON LAY DOWN AGAIN
AND DREAMED THAT HE
DREAMED A DREAM—VERSE

The Only Son

See: Many Inventions, s. v. In
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THE PEOPLE OF EASTERN ICE,
THEY ARE MELTING LIKE THE
SNOWS—VERSE

See: Jungle Book, The Second, s. v.
Quiquern

THERE CAME TO THE BEACH A
POOR EXILE OF ERIN—VERSE

American Song

See: Life's Handicap, s. v. Namgay
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THERE IS A CRACK PACKET—
CRACK PACKET O' FAME—
VERSE

See: Captains Courageous. Chapter
IV

THERE IS PLEASURE IN THE WET,
WET CLAY—VERSE

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See: Naulahka, The. Heading for
Chapter VII. The same verse
reprinted in Songs From Books,
q. v.

THERE RUNS A ROAD BY
MERROW DOWN—VERSE

See: Just So Stories, s. v. How the
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THERE'S A CONVICT MORE IN
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See: Life's Handicap, s. v. The
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See: Departmental Ditties, s. v.
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in Collected Verse, s. v. The
Long Trail

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MAN AND MAID—VERSE

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See: Naulahka, The. Heading for
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See: Just So Stories, s. v. The
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See: Jungle Book, The Second

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See: Traffics and Discoveries, s. v.
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"THEY"—SHORT STORY

See: Traffics and Discoveries

THINGS AND THE MAN—VERSE

See: Years Between, The

THIS I SAW WHEN THE RITES
WERE DONE—VERSE

In Seonoe

See: Naulahka, The. Heading for
Chapter XII. The same verse
reprinted in Songs From Books,
q. v.

THIS IS THE MOUTH-FILLING
SONG—VERSE

See: Just So Stories, s. v. The
Sing Song of Old Man Kan-
garoo

THIS UNINHABITED ISLAND—
VERSE

See: Just So Stories, s. v. How
the Rhinoceros Got His Skin

THOMAS ATKINS, TO—VERSE

Dedication Poem to Barrack-Room
Ballads

See: Departmental Ditties, etc. The
same verse reprinted in Col-
lected Verse, q. v.

THORKILD'S SONG—VERSE

See: Puck of Pook's Hill. The same verse reprinted in Songs From Books, q. v.

THOUSANDTH MAN, THE—VERSE

See: Rewards and Fairies. The same verse reprinted in Songs From Books, q. v.

THREE AND—AN EXTRA—SHORT STORY

See: Plain Tales from the Hills

THREE CAPTAINS, THE RHYME OF THE—VERSE

(This ballad appears to refer to one of the exploits of the notorious Paul Jones, the American Pirate. It is founded on fact)

See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

THREE-DECKER, THE—VERSE

See: Seven Seas, The. The same verse reprinted in Collected Verse, q. v.

THREE MUSKETEERS, THE—SHORT STORY

See: Plain Tales from the Hills

THREE-PART SONG, A—VERSE

See: Puck of Pook's Hill. The same verse reprinted in Songs From Books, q. v.

THREE SEALERS, THE RHYME OF THE—VERSE

See: Seven Seas, The. The same verse reprinted in Collected Verse, q. v.

THREE YOUNG MEN, THE—SHORT STORY

See: Aft the Funnel

THROUGH THE FIRE—SHORT STORY

See: Life's Handicap

THROWN AWAY—SHORT STORY

See: Plain Tales from the Hills

"THURINDA," "SLEIPNER," LATE—SHORT STORY

See: Aft the Funnel

"TIGER! TIGER!"—SHORT STORY

See: Jungle Book, The First

TIGLATH PILESER—SHORT STORY

See: Aft the Funnel

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See: Plain Tales from the Hills

TOBRAH, LITTLE—SHORT STORY

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TOD'S AMENDMENT—SHORT STORY

See: Plain Tales from the Hills

TOMB OF HIS ANCESTORS, THE—SHORT STORY

See: Day's Work, The

TOMLINSON—VERSE

See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

TOMMY—VERSE

See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

TOOLUNGALA STOCKYARD CHORUS—VERSE

And some are sulky, while some will plunge

See: Plain Tales from the Hills, s. v. Thrown Away

TOOMAI OF THE ELEPHANTS—SHORT STORY

See: Jungle Book, The First

TO THE TRUE ROMANCE—VERSE

See: Many Inventions. The same verse reprinted in Collected Verse and The Seven Seas, q. v.

TO THE UNKNOWN GODDESS—VERSE

See: Departmental Ditties, etc.

TO THOMAS ATKINS—VERSE

Dedication Poem to Barrack-Room Ballads

See: Departmental Ditties, etc. The same verse reprinted in Collected Verse, q. v.

TRACK OF A LIE, THE—SHORT
STORY

See: Under the Deodars, etc.

"TRADE, THE"—VERSE

See: Sea Warfare

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TICLE

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TRAFFICS AND DISCOVERIES—
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See: Many Inventions

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See: Collected Verse and Depart-
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—VERSE

See: Seven Seas, The. The same
verse reprinted in Collected
Verse, q. v.

TRANSLATION, A—VERSE

See: Diversity of Creatures, A

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STORY

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TREE SONG, A—VERSE

See: Puck of Pook's Hill. The same
verse reprinted in Songs From
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TRENCH LIFE ON THE MOUNTAIN
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See: France at War

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See: Eyes of Asia, The

TROOPIN'—VERSE

(Our Army in the East)

See: Departmental Ditties, etc. The
same verse reprinted in Col-
lected Verse, q. v.

TRUCE OF THE BEAR. THE—
VERSE

See: Five Nations, The. The same
verse reprinted in Collected
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See: Many Inventions. The same
verse reprinted in Collected
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See: Seven Seas, The. The same
verse reprinted in Collected
Verse, q. v.

TRUTHFUL SONG, A—VERSE

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TWO COUSINS, THE—VERSE

See: Rewards and Fairies. The same
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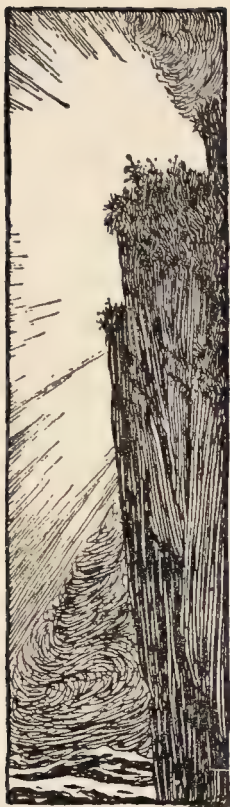
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*Our brows are bound with spindrift and
the weed is on our knees;
Our loins are battered 'neath us by
the swinging, smoking seas.
From reef and rock and skerry — over
the headland, ness, and voe—
The Coastwise Lights of England watch
the ships of England go!*



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